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ABSTRACT

This student workbook, a companion to a comprehensive teacher's guide and 20 laminated art reproductions, is part of an instructional resource designed to assist teachers in incorporating Native American studies into the elementary art program and general curriculum. It highlights visual art which is actively being innovated by aboriginal artists throughout North America and focuses on ways important cultural beliefs and values are being renewed through visual expression. These draw on a comparative picture method to show relationships between tradition and innovation by featuring both a traditional and an innovative artist, and encouraging examination of the similarities and differences in those cultures and artworks. Artists and cultures examined are: Unit 1: Southwest, (1) Helen Hardin (Santa Clara Pueblo) and Anonymous (Hopi) and (2) Conrad House (Navajo/Oneida) and Anonymous (Anasazi); Unit 2: Arctic, (1) Edward Kiokan (Eskimo) and Anonymous (Eskimo) and (2) Manasie Akpaliapik (Inuit) and Anonymous (Dorset); Unit 3: Eastern & Northern Woodlands, (1) Jackson Beardy (Woodland Cree) and Anonymous (Ojibway) and (2) Daphne Odjig and Anonymous (Potawatomi/Odawa); Unit 4: Plains, (1) Blackbear Bosin (Kiowa/Comanche) and Anonymous (Cheyenne) and (2) Edward Poitras (Metis) and Anonymous (Arapaho); and Unit 5: Northwest Coast, (1) Roy Henry Vickers and Anonymous (Tsimshian) and (2) Bill Reid and Anonymous (Haida). The student workbook includes a culture map, time lines, small color art reproductions, culture descriptions, artist biographies, and art study worksheets for each module of the five units. (MM)

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ART
FIRST-NATIONS

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TRADITION AND INNOVATION

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WORKBOOK 2

W. M. Zuk
D. L. Bergland

SO 028 621

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2 STUDENT WORKBOOK

ART

1501

FIRST NATIONS

TRADITION AND INNOVATION

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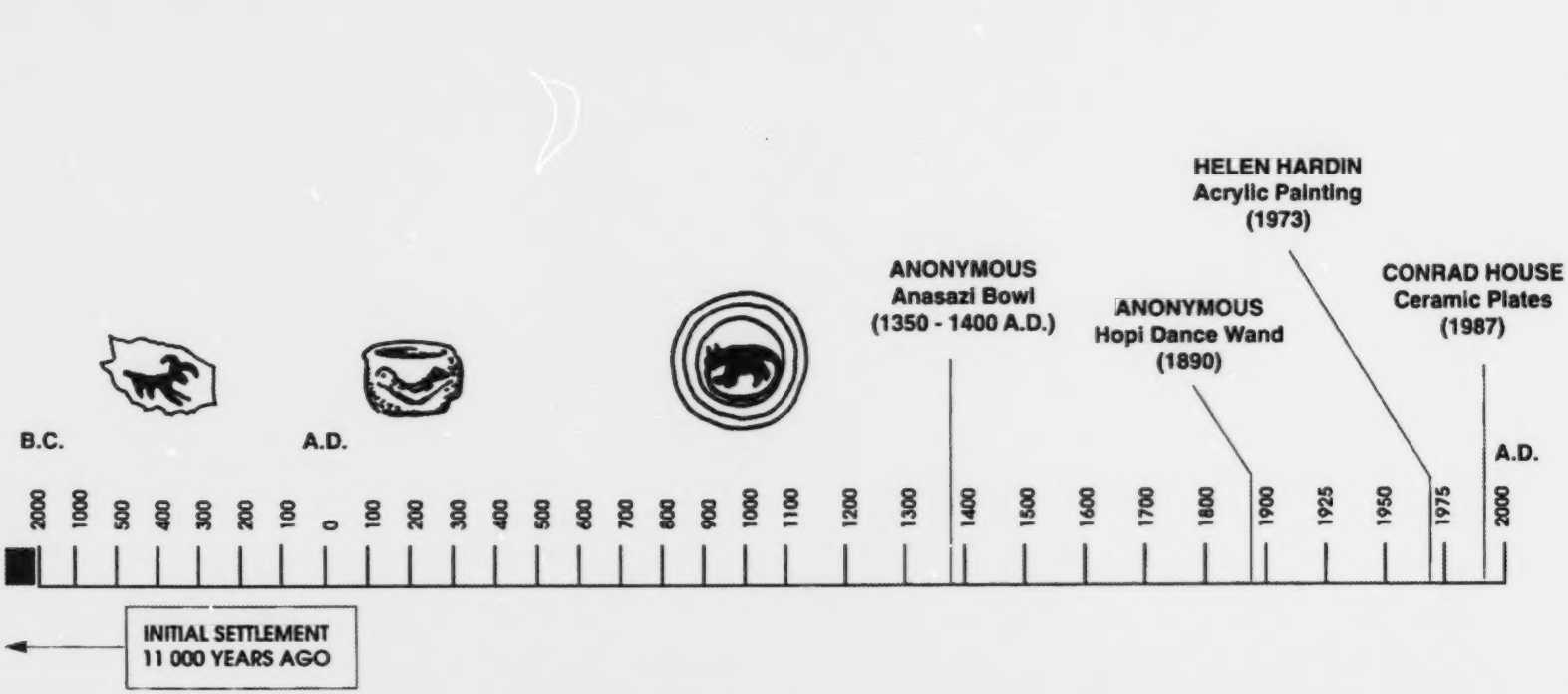
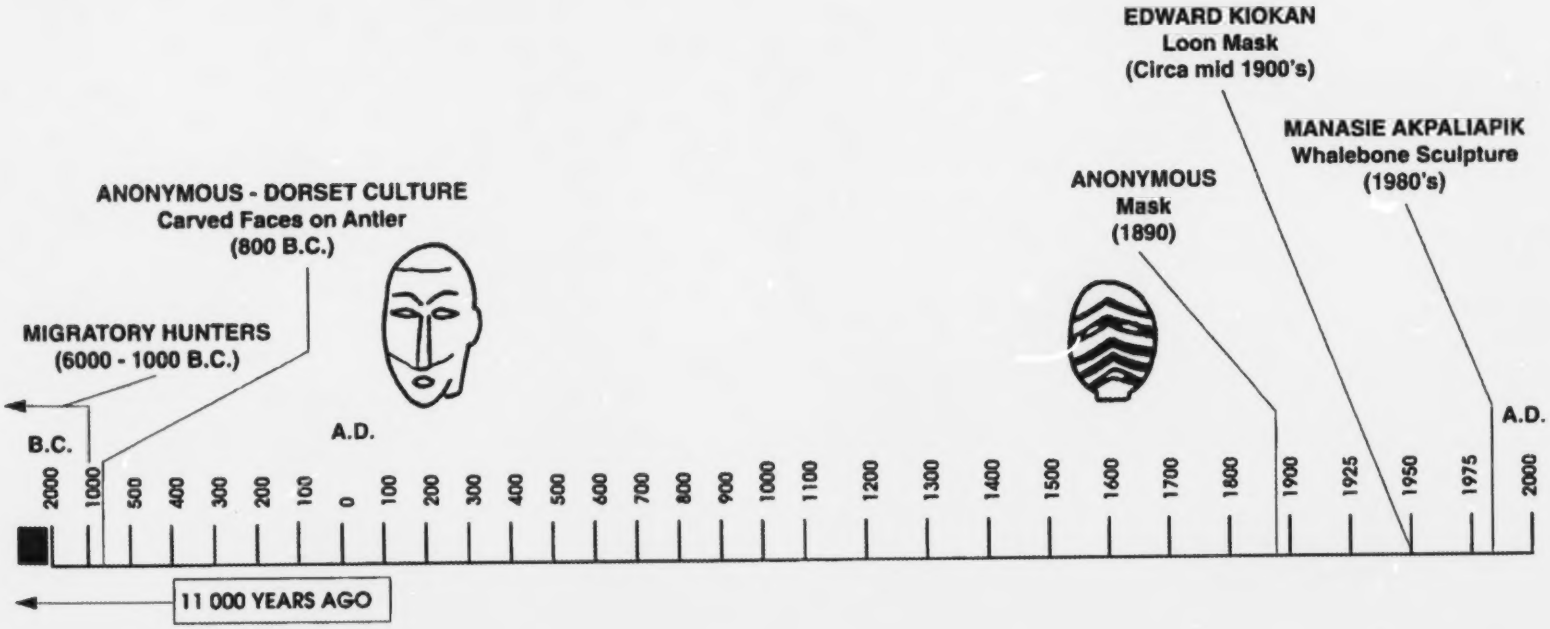
FIRST NATIONS
CULTURE MAP

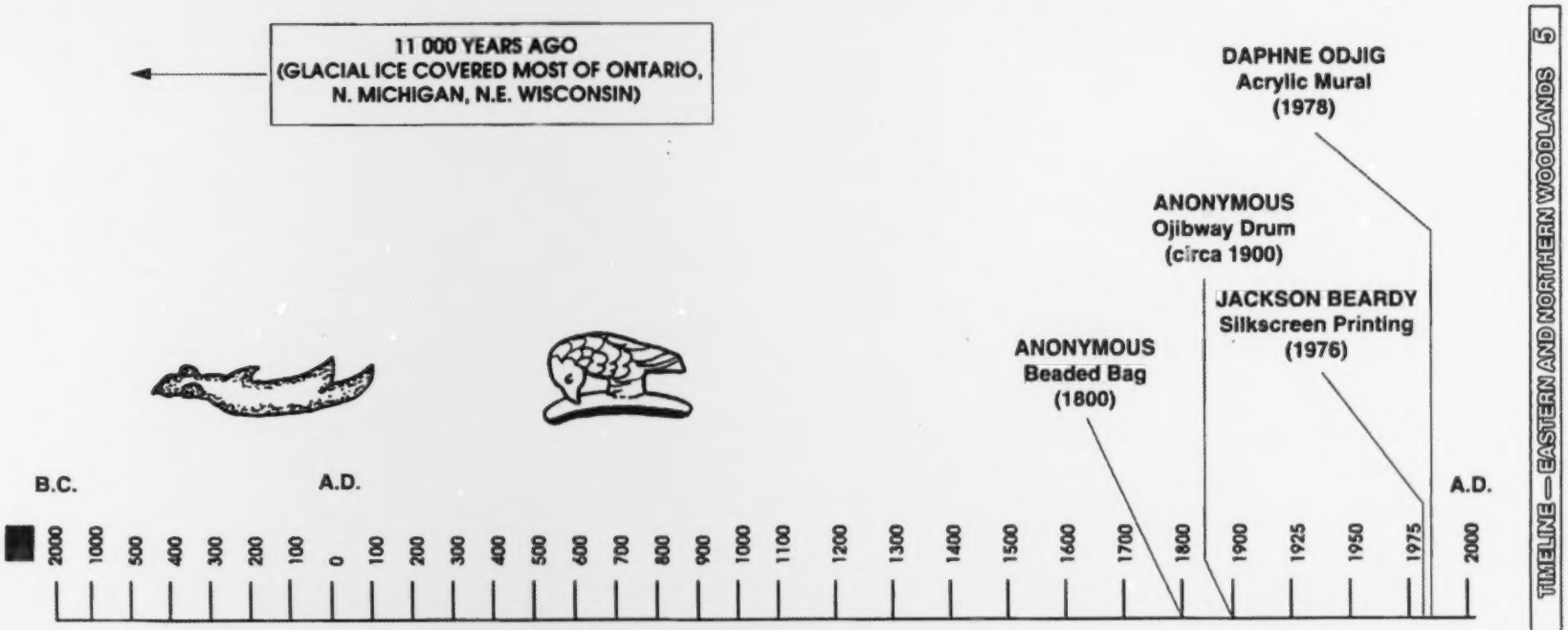


ART FIRST NATIONS
SOUTHWEST

Art History Timeline



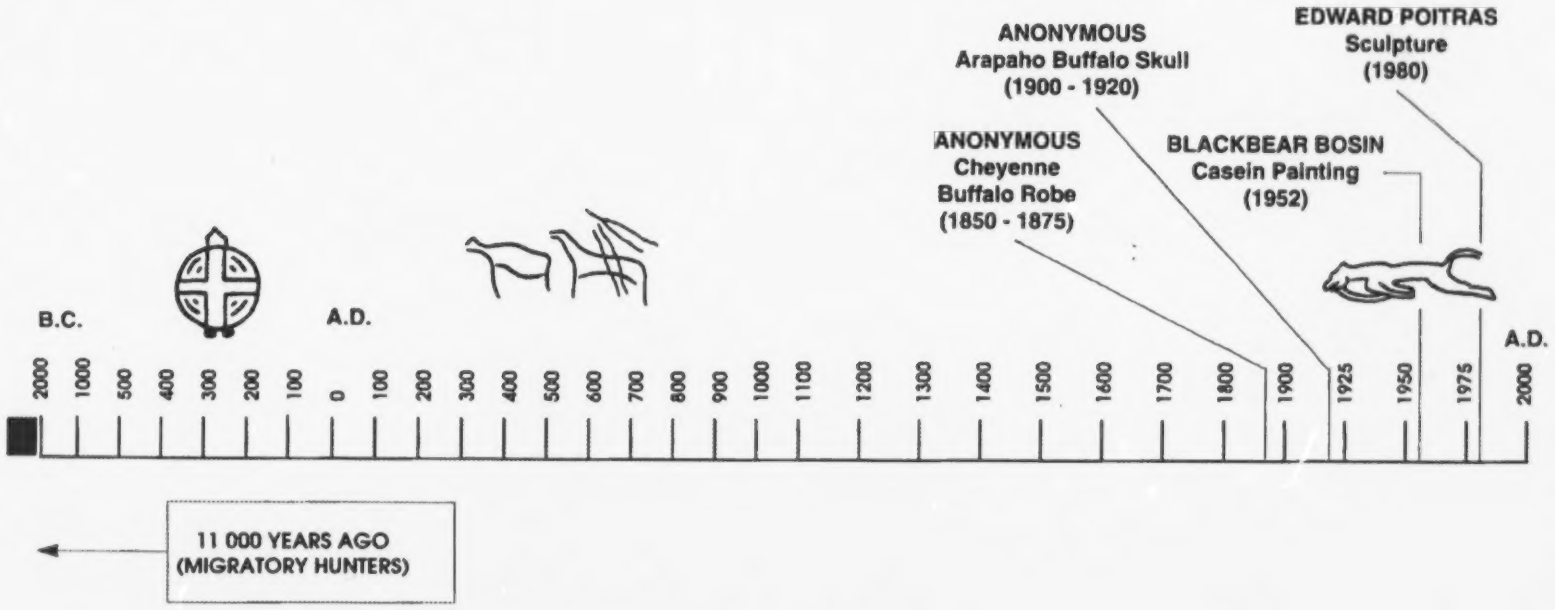
ART FIRST NATIONS
ARCTIC
Art History Timeline



ART FIRST NATIONS

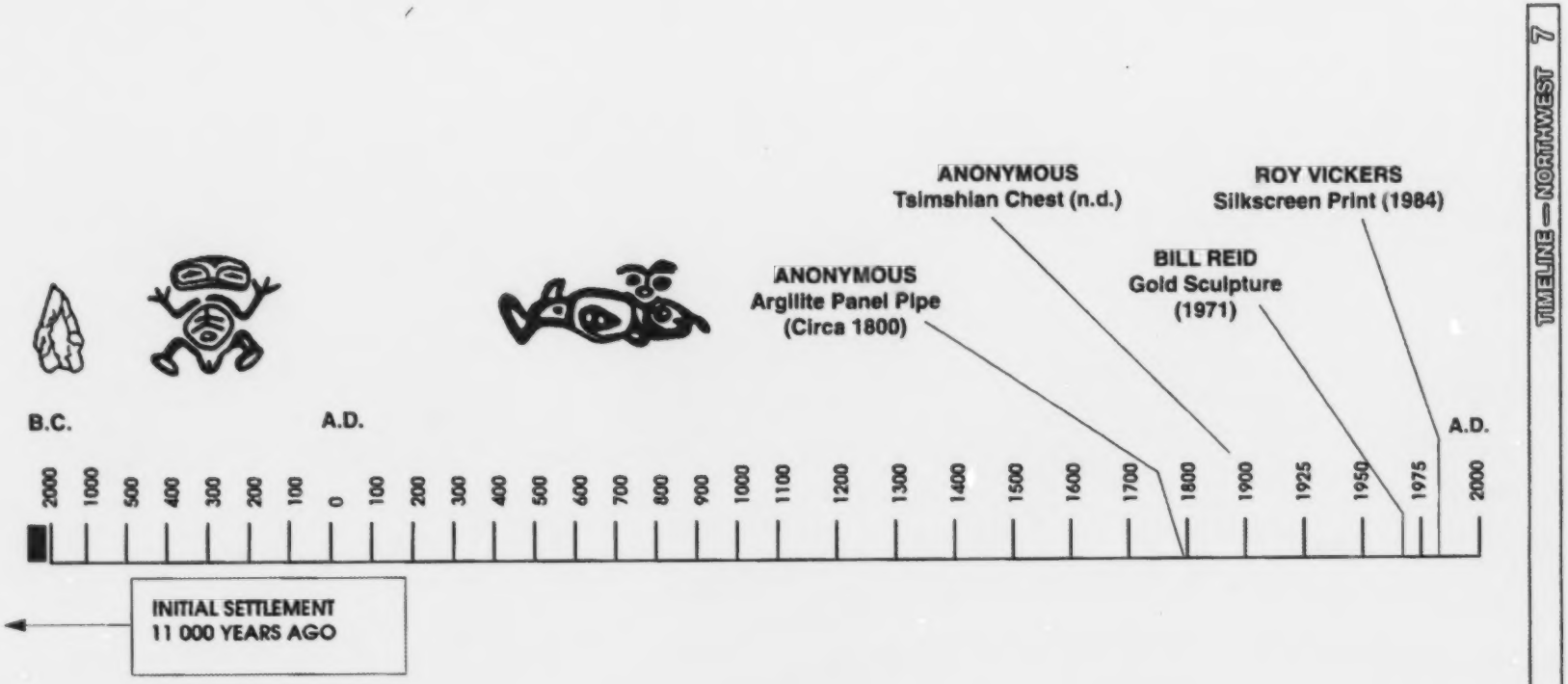
EASTERN and NORTHERN WOODLANDS

Art History Timeline



ART FIRST NATIONS
PLAINS

Art History Timeline



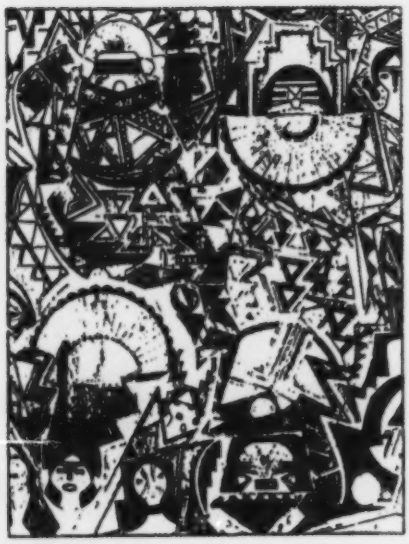
ART-FIRST NATIONS
NORTHWEST
Art History Timeline

SOUTHWEST

Module 1

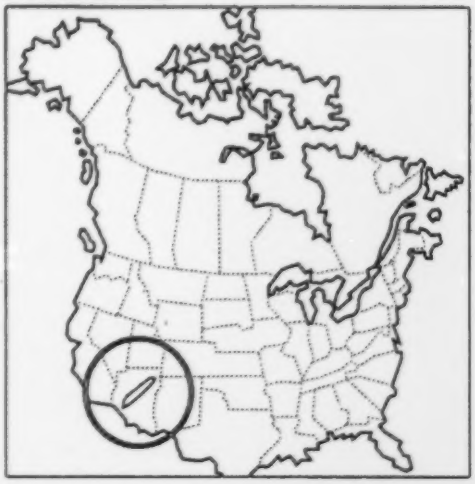
ANONYMOUS
HARDIN, Helen

ANONYMOUS



HARDIN, Helen

CULTURE
PUEBLO



The Pueblo people occupied an area of New Mexico along the Rio Grande River for many thousands of years. Gradually, their lifestyle changed from hunting nomadically to dependence on agriculture. Seeds and edible plants such as corn and squash became staple items in their diet. Small cliff towns and villages sprang up and with them came a more complex way of community living. Spanish explorers who came to the Southwest regions named these places "pueblos," meaning towns. Some of the villages and towns still carry Spanish names such as Santa Clara, San Ildefonso, and Santa Anna.

All Pueblo tribes have kachinas and kachina ceremonies, but the Hopis and Zunis have the largest number. Kachinas are the spirits of animals, plants, birds, and ancestors brought to life by people who impersonate them. A kachina impersonator is believed to receive the spirit of the kachina when they wear a certain mask or costume. Sometimes kachinas are represented on single dance paddles made of painted wood with few designs and colors, often organized in neat and orderly arrangements. These paddles were used during dance ceremonies by women who held them in each hand, waving and rotating them as a way of promoting the healthy growth of crops, and ensuring good harvests and good health. Kachinas were also depicted on pottery, statuettes, dolls and jewelry.

Pueblo artists of today still continue to use traditional kachina designs on pottery, dolls, and jewelry. However, they are constantly exploring new ideas and new media to give the art of their culture new life.

BIOGRAPHY
HELEN HARDIN
(1943 - 1984)

Helen Hardin was born in Albuquerque, New Mexico but kept in close contact with Santa Clara which was her mother's home village in New Mexico. Helen's mother was a well-known painter who strongly influenced her daughter in the traditional ways of Pueblo life and culture. Helen was particularly fascinated with kachinas and their relationship with people and the spirit world. As a very young child, she remembers being at a kachina dance ceremony. She was supposed to be asleep but she watched the masked dancers perform. Helen Hardin maintains that this was the beginning of her fantasy world as an artist.

Much of Helen Hardin's art shows she was inspired by the faces and figures of kachinas. She painted them in great variety and in colorful complex arrangements, often using orderly repeated geometric ideas found on pottery and weavings from the old culture. Sometimes her paintings of kachinas were tightly compressed into small spaces surrounded with a rich variety of geometric designs and textures which simulated the colors of the arid Southwest desert sands of her environment. As Helen Hardin matured, her artwork gained recognition in numerous exhibitions. She won many prizes for exploring new and different ideas based on the traditions of her culture. Her artwork has given new life to traditional customs and beliefs of Pueblo people of the Southwest.

Hopi - (Ho - pee)
Kachina - (Ka - CHEE- na)
Pueblo - (Poo - EB - lo)
Albuquerque - (All - ba KIR - kee)

NAME _____ DATE _____ CLASS _____

CLUE SHEET

HELEN HARDIN

How is Helen Hardin's artwork new and different? Find the true statements which apply to her work. Put True or False (T or F) in the space provided.

1. _____ It is made of painted wood.
2. _____ Its elements are arranged in a tightly compressed and concentrated way.
3. _____ It has more face, mask, and figure shapes.
4. _____ It uses fewer colors.
5. _____ It shows more variety and greater complexity of repeated elements.
6. _____ It has more open spaces and uses fewer designs.
7. _____ It does not have a specific ceremonial use.
8. _____ It contains a corn symbol.
9. _____ It has a wider range and greater variety of line, color and shape qualities.
10. _____ It shows the relationship of the kachina to people and the spirit world.

Write a paragraph using some of the above ideas as well as your own. Tell *how* Helen Hardin's painting is new and different from the traditional dance paddle.

SOUTHWEST

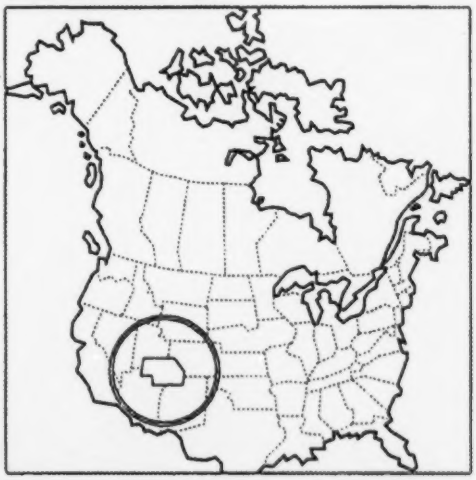
Module 2

ANONYMOUS
HOUSE, Conrad

ANONYMOUS

HOUSE, Conrad

CULTURE
NAVAJO



The Navajo people originated from the Dineh, or "people of the earth" who moved from northwestern Canada to Arizona and New Mexico nearly a thousand years ago. They had great respect for the earth and nature and believed people should live in harmony with the environment. Although they were nomadic hunters and gatherers, the Dineh gradually settled in small communities and became involved in agriculture, sharing and cooperating with one another. Their lifestyle included growing corn and beans and eventually raising sheep, cattle, and horses. Growing crops required containers for storing food and this resulted in the need to make pottery. The pottery skills of the Navajo were gained from neighboring Pueblo people whose pottery colors and geometric designs are evident in red, black, and occasional white surface markings inside and outside ceramic bowls fired at high temperatures.

Young artists of today continue to use clay sculpture to recreate the wonders of nature but they are also influenced by the modern world of transportation. Roads and highway symbols sometimes appear in their ceramic designs combined with animal forms. These ideas reflect new outlooks and concerns dealing with a changing environment. In this way, Navajo artists of the Southwest are constantly renewing their art and sharing their environmental concerns with other cultures.

Dineh - (DI - neh)

BIOGRAPHY
CONRAD HOUSE
(1956 -)

Conrad House is a Navajo/Oneida ceramic artist and painter. He was born in Rehoboth, New Mexico. In his ceramic work, he uses high firing clay, slab construction, and brightly colored glazes to create ceramic plates which are meant for display only. One of his most recent works shows a set of two ceramic plates with animals and landscapes and how they are affected by human-made obstacles or barriers. One of his plates contains angular forms and shapes. Cut-out animal forms are superimposed and attached to the surface of one of the plates to emphasize its three-dimensional quality. Iridescent glazes and feathers also decorate the artwork. Conrad House's artwork is different from Anasazi pottery which shows little concern for landscape forms and uses low contrast earth colors, repeated geometric designs, and stylized animal shapes.

Conrad House is interested in the art of the old culture and its strong connection with nature. He often returns to the place of his childhood where his grandparents influenced his beliefs about the importance of living in harmony with nature. However, he is also interested in new and different ways of communicating environmental concerns which are evident in the way he shows highway backgrounds and animal forms projecting from ceramic plates. He is taking bold steps to recreate new ideas from old ones.

Note: Conrad House has a dual heritage which originates with the Navajo people in the Southwestern United States and the Oneida culture east of the Great Lakes along the Delaware River. However, his artwork reflects the influences of the Southwest and these ideas are explored in this module.

Navajo - (NAV- a - ho)
Anasazi - (AN - a - SA- zee)
Oneida - (Oh - NY - da)

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NAME _____ DATE _____ CLASS _____

CLUE SHEET

CONRAD HOUSE

How is Conrad House's artwork new and different? Find the true statements which apply to his work. Put True or False (T or F) in the space provided.

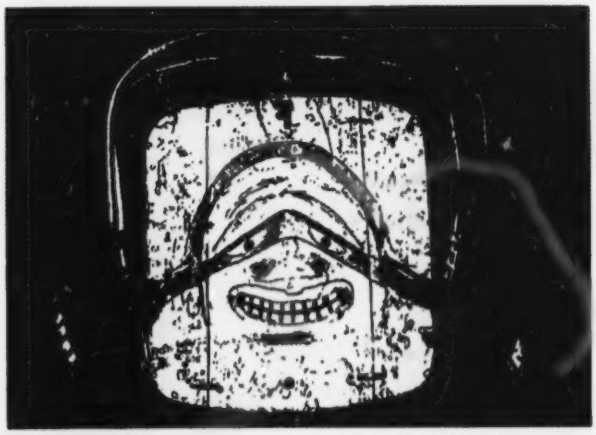
1. _____ It is meant to contain things.
2. _____ It contains symbols representing human barriers.
3. _____ It uses a traditional clay forming process.
4. _____ It shows two angular plate forms.
5. _____ It emphasizes animal shapes through the use of relief.
6. _____ It uses few bright colors.
7. _____ It uses modern glazes with iridescent colors.
8. _____ It contains cut-out shapes superimposed on one another.
9. _____ It contains only flat shapes with low color contrast.
10. _____ It expresses concerns for animals in their environment.

Write a paragraph using some of the above ideas and some of your own. Tell *how* Conrad House's artwork showing a set of ceramic plates is new and different from the traditional ceramic bowl.

ARCTIC

Module 1

ANONYMOUS
KIOKAN, Edward



ANONYMOUS

KIOKAN, Edward

CULTURE
ESKIMO

The Eskimo people of Alaska have lived in the Arctic for many thousands of years. They migrated across the Bering Strait from Asia and became some of the first settlers of North America. Many of them resided along the Bering sea and the Aleutian Islands of Alaska while others lived inland. Their lives depended on hunting seals, walrus, and game birds in ocean waters or lakes. Because of their surroundings, they became adept at making ivory spears, harpoons and sealskin boats called kayaks which they used on their ocean hunting and fishing expeditions.

During their long history, art was used for decorating masks, costumes, and everyday objects. Even fur clothing, baskets, and ivory fish spears contained decorative elements. Carved charms and dance masks were used to chase away evil spirits or bring good luck. Traditional face masks represented a special art form. They had many pierced face parts and were worn at festivals to honor the spirit of birds and animals used as sources of food. Masks were also used to bring good fortune in hunting; and to represent good and evil, the way people lived, and the planetary bodies which controlled people's lives.

Recently there has been a revival of interest in traditional ways. Younger artists are talking to their elders about stories, legends and masks used in ceremonies. This has resulted in masks being made by the younger generation of artists. As a result, new life and meaning is being given to the art of Eskimo culture in Alaska.

BIOGRAPHY
EDWARD KIOKAN
(1903 -)

Edward Kiokan was born near Cape Manning on the southern end of Nunivak Island in Alaska. He had a great interest in mask making and was largely influenced by his father who was also a mask maker. Edward Kiokan's masks have won many prizes at local exhibitions. They are made largely for display rather than for wear at festive occasions or ceremonies.

One of the many masks created by Edward Kiokan features a carved and painted loon with a partially hidden and camouflaged animal face on its back. Numerous detailed shapes and forms are repeated and arranged in a circle around the mask to show the life of a loon. These radial elements represent different detailed features — animal paws, seal flippers, and fish tails. Edward Kiokan's elaborated mask differs from many of the old Bering Sea masks which are very simple in design and meant to be worn at ceremonies. Edward Kiokan uses traditional ideas in new and different ways to share his ideas of mask making with others. This is one way to keep the art of his culture alive and thriving.

Eskimo - (ES - kim - oh)
Nunivak - (NOON - i - vak)

NAME _____ DATE _____ CLASS _____

CLUE SHEET

EDWARD KIOKAN

How is Edward Kiokan's artwork new and different? Find the true statements which apply to his work. Put True or False (T or F) in the space provided.

1. _____ It has fewer pierced areas.
2. _____ It is more elaborated.
3. _____ It is used in ceremonies.
4. _____ It has more radial elements.
5. _____ It contains more repeating shapes and forms.
6. _____ It has fewer attachments.
7. _____ It uses the circle symbol in a more detailed way to show the life of a bird.
8. _____ It contains more patterned details on shapes.
9. _____ It contains less detailed shapes.
10. _____ It uses camouflage.

Write a paragraph using some of the above ideas and some of your own. Tell *how* Edward Kiokan's mask is new and different from the traditional mask.

ARCTIC

Module 2

ANONYMOUS
AKPALIAPIK, Manasie

ANONYMOUS

AKPALIAPIK, Manasie

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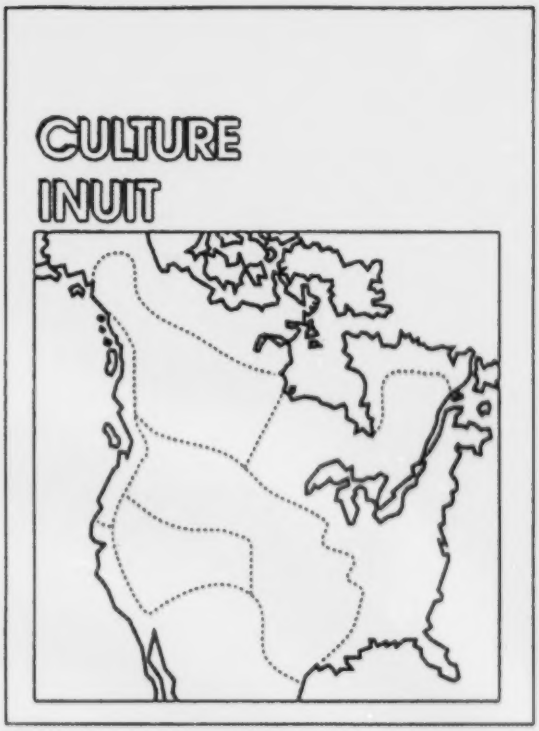


The Inuit people have lived in the cold, harsh regions of the Canadian Arctic for several thousand years. They were nomadic and hunted seal, caribou, and other game. They also fished the waters of rivers, lakes, and ocean inlets. Their small camps and villages could be found along the coast and inland areas from the western Arctic to Baffin Island and Labrador in eastern Canada. In past centuries, the artwork of the Inuit consisted primarily of small carvings of bone, ivory, antler, and soapstone which could be carried from place to place as the people travelled. Sometimes single faces and figures were carved but sometimes many clustered figures appeared in an artwork. Small carvings served as good luck charms for hunting, or warding off evil and sickness. They were also made into gaming pieces or to decorate utilitarian objects. Some were made simply for pure enjoyment and entertainment.

Today's Inuit artists still use traditional materials such as bone, ivory, and soapstone. They sometimes recreate events of daily life or tell stories and myths about spirit worlds. However, while some of their artwork continues to be small, many recent sculptors are producing considerably larger carvings.

Today's young Inuit artists are travelling to different towns and cities and are sharing their ideas with one another. They are also communicating more and more with aboriginal artists from other countries. In this way, they receive recognition and support for what they are doing. The future of Inuit art has many bright prospects for renewing itself.

BIOGRAPHY
MANASIE AKPALIAPIK
(1955 -)

Manasie Akpaliapik is an Inuit sculptor who experiments with new and different ideas and materials. In order to become better known for his artwork, he moved from the small community of Arctic Bay on northern Baffin Island in Canada to a city. Manasie seldom makes small carvings as did his grandparents and many traditional carvers in his home community. His work is mostly large and often includes animals and figures which tell a story. His carvings are sometimes made in circular arrangements which are joined together in a related way. They often include a great variety of shapes and forms containing dramatically expressed facial features. Manasie Akpaliapik says that he strongly believes connections exist between nature and people. This is evident in one of his new symmetrical sculptures of an owl and two faces. This sculpture is made of whalebone with an interior opening around which a feathered bird and two symmetrical faces appear.

Manasie includes many ideas in one carving and is always looking for new ways to express his thoughts. He is especially concerned about the legends and stories of his people becoming forgotten. He often retells these stories in his carvings to revitalize and preserve them for future generations.

Inuit - (IN - you - it)
Alkpaliapik - (Ak - pal - ee - A - pick)

NAME _____ DATE _____ CLASS _____

CLUE SHEET

MANASIE AKPALIAPIK

How is Manasie Akpaliapik's artwork new and different? Find the true statements which apply to his work. Put True or False (T or F) in the space provided.

1. _____ It shows many clustered faces.
2. _____ It shows more detailed carving.
3. _____ It shows a greater variety of forms and shapes.
4. _____ It is asymmetrically balanced.
5. _____ It shows both high and low relief.
6. _____ It is made from one material.
7. _____ It explores interior spaces and forms.
8. _____ Its shapes and forms radiate around a circular opening.
9. _____ It is less elaborate.
10. _____ It contains patterns within carved shapes.

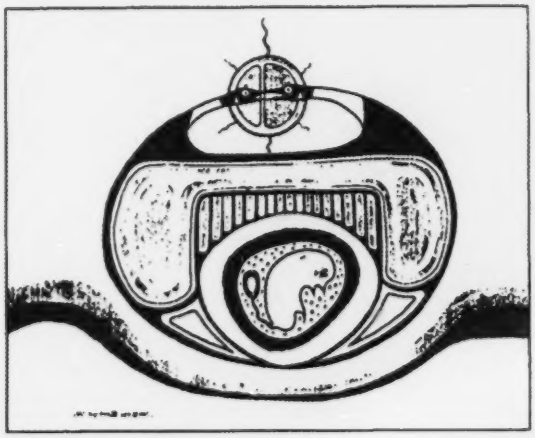
Write a paragraph using some of the above ideas and some of your own. Tell *how* Manasie Akpaliapik's sculpture is new and different from the traditional antler carving.

WOODLANDS (NORTHERN)

Module 1

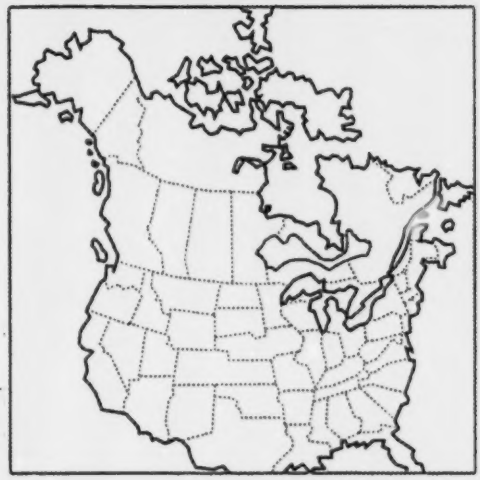
ANONYMOUS
BEARDY, Jackson

ANONYMOUS



BEARDY, Jackson

CULTURE
WOODLAND CREE



For many thousands of years, the Woodland Cree lived in northeastern areas of Canada in what is now Manitoba, Ontario, and Quebec. Traditionally, they hunted big game such as moose, deer, and bear. They also hunted and trapped beaver and other smaller animals such as mink, marten, and ermine. Fish, geese and other game birds found in the wooded lake areas were also important food sources for the Woodland Cree people. Their lives depended on nature and consequently their stories and art dealt with birds and other creatures that were around them. They believed that spirits lived in the forest and that these spirits also lived in flowers, animals, and birds as well as in the stars in the sky. Some of these ideas were so important that they became linked to visions and dreams that were subsequently drawn on birchbark, beaded on clothing, or carved on objects. Some were painted in earth colors of red, black, and green on animal hide drums. Drum beats and chanting were an important way of assisting the communication of story ideas.

The younger artists of today continue to recreate old stories or legends in their artwork as a way of communicating important ideas about their past. This artwork is found in paintings and silkscreen prints which are displayed in galleries and museums. This is one way of making the art work last for generations to come.

BIOGRAPHY
JACKSON BEARDY
(1944 - 1984)

Jackson Beardy was born in Manitoba, Canada. His artwork shows a keen interest in his native aboriginal background. Many stories and legends were passed on to him during childhood by his grandmother. He continued to learn about old stories and legends and collected them by listening to his elders. Much of Jackson Beardy's early artwork tells about the legends he heard as a child. His acrylic paintings and silkscreen prints often show a great variety of repeating, complex lines and shapes. These show how life begins, how things grow or change through rebirth, and how birds, animals and people are interdependent. Jackson Beardy uses circular arrangements of contrasting colors and ribbon outlines to define his paintings. In his later life, Jackson Beardy joined a group of Eastern Woodlands artists who shared a common belief about the importance of First Nations art. Members of this group have given the art of the Woodlands culture new life by continually reinterpreting traditional ideas in new ways.

Note: Jackson Beardy's ancestry is connected with the Woodland Cree culture in Manitoba, Canada. This culture borders the Ojibway nation of the Eastern Woodlands.

Beardy - (BEER - dee)
Ojibway - (Oh - JIB - way)

NAME _____ DATE _____ CLASS _____

CLUE SHEET

JACKSON BEARDY

How is Jackson Beardy's artwork new and different? Find the true statements which apply to his work. Put True or False (T or F) in the space provided.

1. _____ It uses few circular arrangements.
2. _____ It uses silkscreen ink.
3. _____ It shows a greater variety of complex lines, shapes and colors.
4. _____ It is a musical instrument.
5. _____ It contains more repeated shapes and circular arrangements of elements.
6. _____ It uses fewer mixed colors.
7. _____ It shows higher contrasts of shape, size, and value differences.
8. _____ It is made of animal hide.
9. _____ It contains both radial and symmetrical balance.
10. _____ It contains a theme which clearly emphasizes rebirth.

Write a paragraph using some of the above ideas and some of your own. Tell *how* Jackson Beardy's silkscreen print is new and different from the traditional drum.

WOODLANDS
(GREAT LAKES)

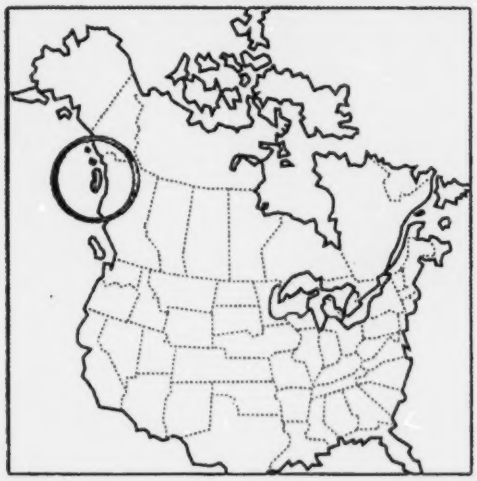
Module 2

ANONYMOUS
ODJIG, Daphne

ANONYMOUS

ODJIG, Daphne

CULTURE
POTAWATOMI/ODAWA



The Odawa (a word thought to mean trade) lived in the Great Lakes area for many thousands of years. Here they netted and speared fish, hunted deer and trapped animals such as beaver, marten, and mink. They also grew crops of corn, beans, and squash and harvested berries and wild rice which grew in the area.

The Odawa divided themselves into several grand families or clans and each was known by a symbol based on a bird, fish, or other animal found in their environment. Great respect was shown for these creatures through storytelling by elders as well as through dances and other ceremonies. The world of the Odawa people was renowned for its stories of creatures with special powers such as the thunderbird. The thunderbird represented the power of the sky and was featured on woven beaded bags, clothing, drums, and wooden carvings. Sometimes the enormity of its powers was felt to be so great that it was shown with three heads.

The Odawa people were very active in representing their ideas in artistic ways. However, art activity declined as villages and towns sprung up and as settlers moved into their territory. Hunting territories grew smaller as land was taken over for farming. The culture of the people went into a state of decline. To revive the culture, a number of artists banded together to promote and encourage aboriginal art. Today they continue to make strong statements about their heritage and its spiritual roots. This gives their culture new life.

Note: The Potawatomi and Odawa people lived close to one another in the Great Lakes region and were strongly influenced by one another. References are made to the Odawa people in this module because Daphne Odjig grew up on Manitoulin Island where both cultures are found.

BIOGRAPHY
DAPHNE ODJIG
(1919 -)

Daphne Odjig is a Potawatomi/Odawa artist. She grew up on Manitoulin Island in the Great Lakes region. As a child she copied illustrations from magazines and sketched with her artist grandfather who also told her the legends of his people. His influence and encouragement is evident in her work which shows a deep concern for her people. Faces, figures, and family relationships often appear in her drawings, paintings, and murals.

Daphne Odjig became well known for murals done for the Israeli government and for the Museum of Civilization in Hull, Quebec. She has also written and illustrated numerous children's books dealing with the legends of her people. The subject matter of Odjig's murals often consists of a great variety of brightly colored shapes showing people, drums, and thunderbirds with their protective power. The images in her murals also have a great deal of rhythm, movement and a continuity of curves and circular shapes. Daphne Odjig's story book illustrations and colorful murals have influenced the ideas of many young artists. She is always experimenting with new and different ways to tell about the history of First Nations people. These ideas are displayed in exhibitions and galleries which have revived her culture and given it new life.

Note: Daphne Odjig's heritage originates from two cultures. Her father was Potawatomi and her mother was British. She grew up amongst the Odawa people on Manitoulin Island and was influenced by their beliefs and customs. These experiences set the stage for an art career with a broad interest in First Nations people and their concerns.

Manitoulin - (Man - i - TOO - lin)
Odjig - (ODE - jig)
Potawatomi - (Pot - a - WAT - tom - ee)
Odawa - (Oh - DAH - wa)

NAME _____ DATE _____ CLASS _____

CLUE SHEET

DAPHNE ODJIG

How is Daphne Odjig's artwork new and different? Find the true statements which apply to her work. Put True or False (T or F) in the space provided.

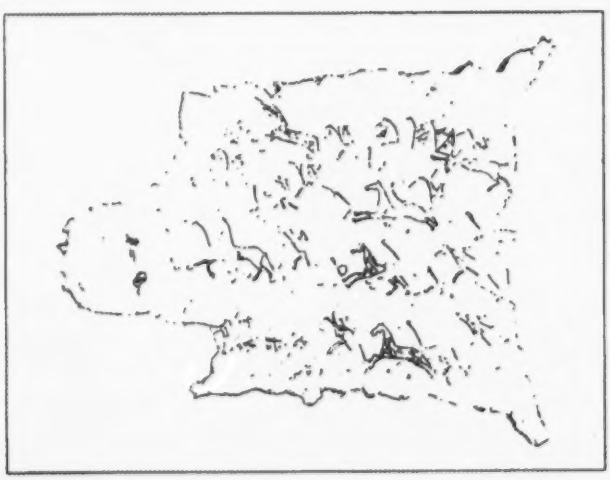
1. _____ It has more flowing, irregular shapes.
2. _____ It is a functional item.
3. _____ It has more shapes and a greater variety and quality of color.
4. _____ It contains more rhythm, movement, continuity of colors, curves, and circular shapes.
5. _____ It is a three-dimensional form of art.
6. _____ It uses a more complex arrangement of shapes and colors.
7. _____ It shows a three-headed thunderbird.
8. _____ It is a continuous story about the history of First Nations people on this continent.
9. _____ It has more geometric shapes.
10. _____ It contains thunderbirds showing their protective power.

Write a paragraph using some of the above ideas and some of your own. Tell *how* Daphne Odjig's mural is new and different from the traditional beaded bag.

PLAINS

Module 1

ANONYMOUS
BOSIN, Blackbear



ANONYMOUS

BOSIN, Blackbear

CULTURE
KIOWA/COMANCHE

The Kiowa and Comanche nations inhabited the southern plains of Oklahoma for many centuries. They acquired the horse in trade from the Spaniards in the 1500's. This acquisition changed their lives immensely and made them strong and mobile. They were able to expand their territories, venture on hunting expeditions, and hunt buffalo quickly and efficiently. Their hunting adventures and tribal history were often recorded on painted robes made from buffalo hide. In traditional paintings, pictures were drawn with buffalo hip-bones dipped in paint made from natural pigments such as charcoal and colored clays. Sometimes these pictures were painted with blood or juices from flowers. Designs were often painted on drumheads, tipi covers, war shields, clothing and other items. These showed ownership, wealth, status, and connections with nature and the spiritual world. The images also acted as a record of deeds and accomplishments even though they were simply outlined with no background details. This simplified artwork differs from newer ideas explored by Plains aboriginal artists which contain realistic and dramatic subject matter with detailed backgrounds and illusions of three-dimensional space. First Nations artists of today are reviving the ideas of their cultures in new and different ways for the enjoyment of future generations.

BIOGRAPHY
BLACKBEAR BOSIN
(1921 -)

Blackbear Boisin is a self-taught Kiowa/Comanche artist. His paintings are often like a dramatic performance acted out on a stage with color combinations that show a great range of lights and darks. Blackbear Bosin first makes sketches for his paintings and then redraws his work to make corrections and final changes. The action and drama in his artwork includes highly contrasting lines, shapes and colors shown as clouds, air, and flowing, rhythmic qualities of smoke and fire. Blackbear says his paintings sing with activity. He always uses ideas that grow out of the traditions of the Plains aboriginal people to portray warriors, horses, and other events. These ideas come alive with animated backgrounds and figures which provide the viewer with numerous illusions of depth.

Blackbear Bosin's artwork is different from paintings done long ago on buffalo hides which sometimes contains similar repeating shapes, few colors and value differences, stiff looking figures, and no background shapes. Blackbear Bosin's work is popular and well known. It represents an early blossoming of modern Plains aboriginal painting in North America.

Comanche - (Come - AN - chee
Kiowa - (KY - oh - wa)
Bosin - (BOH - sin)
Cheyenne - (SHY - an)

NAME _____ DATE _____ CLASS _____

CLUE SHEET
BLACKBEAR BOSIN

How is Blackbear Bosin's artwork new and different? Find the true statements which apply to his work. Put True or False (T or F) in the space provided.

1. _____ It shows more detailed shapes.
2. _____ It is made of buffalo hide.
3. _____ It is realistically rendered.
4. _____ It shows a great range of dark and light values and color gradations.
5. _____ It uses few colors and value differences.
6. _____ It has highly contrasting shapes and colors.
7. _____ It has no spatial depth.
8. _____ Its shapes and lines have flowing and rhythmic qualities.
9. _____ It symbolizes the speed and grace of the horse in greater detail.
10. _____ It contains simple repeating shapes.

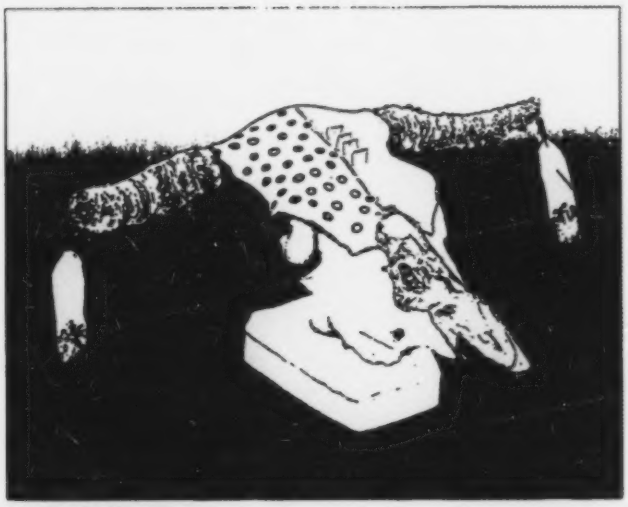
Write a paragraph using some of the above ideas as well as your own. Tell *how* Blackbear Bosin's painting is new and different from the traditional painted robe.

PLAINS

Module 2

ANONYMOUS
POITRAS, Edward

ANONYMOUS



POITRAS, Edward

CULTURE
METIS

The word Metis means people with mixed North American ancestry having a dual Indian-European background. They were a distinct group of people who descended from French and Scottish trappers in the Canadian provinces of Alberta, Saskatchewan, and Manitoba. Their contributions greatly affected early North American life by easing differences between the aboriginal people and settlers from Europe and other countries.

The Metis helped with exploration, establishing trading posts, and creating settlements. They often had a great knowledge of First Nations beliefs and customs. This knowledge extended to songs and dances, the making of traditional clothing, and various customs and ceremonies.

The sun dance, an ancient ceremony of the Plains aboriginal people, was a custom about which Metis people knew. It involved a gathering of people for a renewal ceremony to insure the abundance of food for good life and health. Such sun dance ceremonies took place over several days amongst the Arapaho of Kansas and Oklahoma. They included a real buffalo skull painted with red and black and stuffed with prairie grass. Various dots on both sides of the skull represented prayers with black symbolizing the earth and red the tribe. Balls of grass were stuffed inside the nose and eyes of the skull indicating the days before the buffalo when Indians wore grass clothing.

Some of today's younger generation of First Nations artists are using materials from the technological age and at the same time are exploring ideas based on their traditional beliefs and values. In this way, they are able to renew ideas from the past to give their culture new life.

BIOGRAPHY
EDWARD POITRAS
(1953 -)

Edward Poitras is a Metis sculptor from Saskatchewan, Canada. He works with mixed media materials and combines traditional ideas with contemporary ones, often using the construction of discarded technological items. Rows of transistors and wire mesh are also evident in his artwork. He constructs asymmetrical skulls similar to those used in ancient sun dance ceremonies. These creations result in a great variety of angular, concave, and convex forms.

Some of Edward Poitras' ideas come from dreams and visions which result in integrating found materials into his sculptures. He often reinterprets ideas from the old culture in new ways. This involves making a comment about the changes affecting the life of his people. He is constantly experimenting with different ideas and materials to revive the art of his culture.

Note: Edward Poitras' ancestry is both French and Cree. He expresses the Cree side of his heritage by using ideas from the distant past in his artwork.

Poitras - (POY- tra)
Arapaho - (A - RAP - a - ho)
Saskatchewan - (Sas - CATCH - e - wan)

NAME _____ DATE _____ CLASS _____

CLUE SHEET

EDWARD POITRAS

How is Edward Poitras' artwork new and different? Find the true statements which apply to his work. Put True or False (T or F) in the space provided.

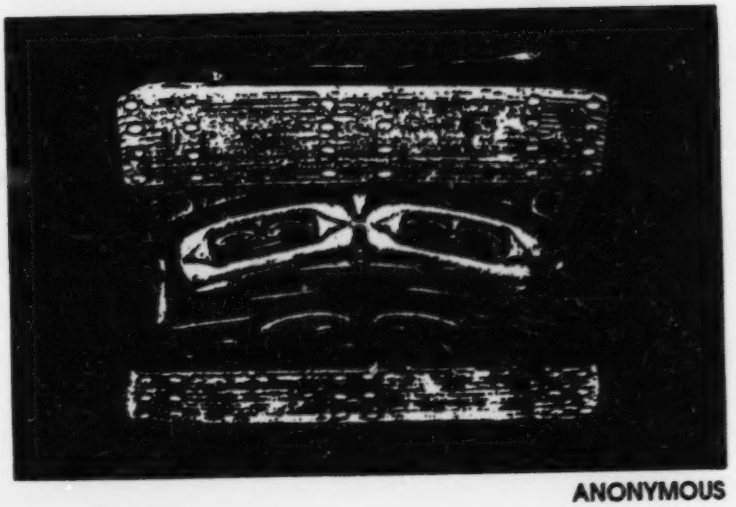
1. _____ It uses fewer dots.
2. _____ Its colors are made with natural pigments.
3. _____ It has a greater variety of angular, concave, and convex forms.
4. _____ It is a real buffalo skull.
5. _____ It is more asymmetrical in terms of construction and distribution of details.
6. _____ It shows dots repeated on both sides of the skull.
7. _____ It makes a comment about modern changes taking place in the life of aboriginal people.
8. _____ It uses modern technological materials.
9. _____ It is meant for ceremonial use.
10. _____ It uses dots and grass symbols.

Write a paragraph using some of the above ideas and some of your own. Tell *how* Edward Poitras' sculpture is new and different from the traditional sun dance skull.

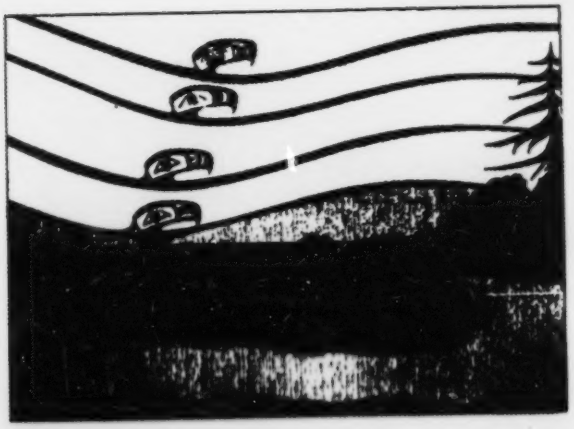
NORTHWEST COAST

Module 1

ANONYMOUS
VICKERS, Roy Henry



ANONYMOUS



VICKERS, Roy Henry

CULTURE
TSIMSHIAN

For thousands of years the Tsimshian people of the Northwest Coast have lived in the mountainous rain forest and river regions of coastal British Columbia in Canada. They acquired everything from the forest and ocean around them. Their life revolved around fishing for salmon, cod, halibut, and shellfish. They hunted deer and mountain sheep for wool and used it to spin and weave fabrics. They also collected a variety of seasonal berries for food. Food was generally plentiful and allowed for leisure time.

The cedar tree is abundant along the Westcoast and supplied the Tsimshian people with materials needed to create totem poles, carve chests and other essential objects. Kerfed or bentwood chests were used to store seaweed, dance costumes and personal possessions. They were traditionally made by notching cedar boards, then steaming and bending them into square or rectangular forms. Bottoms and lids were added to complete the construction. Stylized faces were sometimes carved in low-relief on the box surfaces. Sometimes these faces were carved side-by-side or inside one another. Often they would be compressed or distorted to fit the rectangular areas of the box. Low contrasting red and black colors were sometimes added to the carved areas. Paint was made from charcoal and iron ore clays mixed with a glue of fish eggs. White paint was used less often and was made from crushed sea shells. Black was used to paint major outlines called "formlines". Within these formlines both black and red were used to create inside features. Details such as cheeks and tongues of creatures were painted in red. Simple colors of red, black, and white were most popular in the traditional work of Tsimshian artists. Presently, Tshimshian art is undergoing change and renewal. Younger artists are exploring new and different ideas and materials. They are using bolder and brighter colors, and combining them with realistic landscapes in paintings and silkscreen prints.

BIOGRAPHY
ROY HENRY VICKERS
(1946 -)

Roy Henry Vickers was born in Kitkatla, a small fishing village along the coast of British Columbia, Canada. His artwork often combines traditional Northwest Coast designs (the ovoid or eye shape, U's, split U's, and S's) with more contemporary landscapes found in paintings and silkscreen prints. Some of his landscapes depict Indian village life and colorful marine scenes of the Pacific coast with their abundance of trees and forests.

Roy Vickers often uses the eagle symbol in his artwork because he is a member of the eagle clan. Clans are family groups whose organization is based on important animals in the environment of the Northwest Coast people. People in the eagle clan share the same stories and myths and use the crest of this bird in paintings and carvings for personal identity as well as to determine membership in a family. One of Roy Vickers' recent silkscreen prints titled "The Fisherman", contains eagle and fish images within a brightly colored landscape. A unique feature of the print is its repeated stylized shapes showing an eagle transforming into a human face. The traditional formline is used to outline the eagle's head which is surrounded by several defined rainbow colors. By combining traditional ideas of Northwest Coast eagle designs with brightly colored landscapes, Roy Vickers is able to reinterpret the old ideas and values of his culture and communicate them to a wide audience of people.

NAME _____ DATE _____ CLASS _____

CLUE SHEET

ROY HENRY VICKERS

How is Roy Henry Vickers' artwork new and different? Find the true statements which apply to his work. Put True or False (T or F) in the space provided.

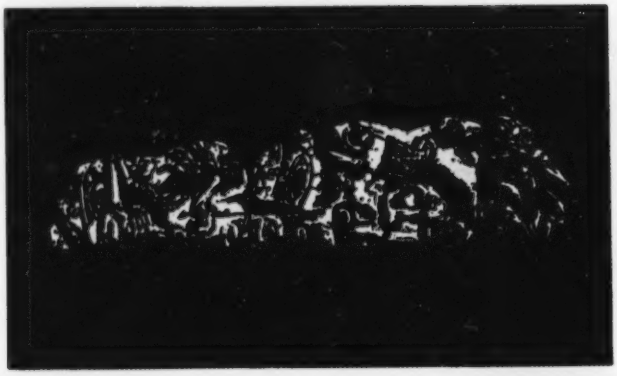
1. _____ It shows the head of a bird transforming into a human face.
2. _____ It uses eagle head formlines.
3. _____ It shows more repeated rows of shape.
4. _____ It contains brighter colors and higher contrasts.
5. _____ It is painted with natural pigments in low contrasting colors.
6. _____ It uses a kerfing technique.
7. _____ It shows face shapes touching one another.
8. _____ It combines traditional Northwest Coast designs with landscape ideas.
9. _____ Its images are carved in relief.
10. _____ It is a three-dimensional work of art.

Write a paragraph using some of the above ideas and some of your own. Tell *how* Roy Henry Vickers' silkscreen print is new and different from the traditional carved wooden chest.

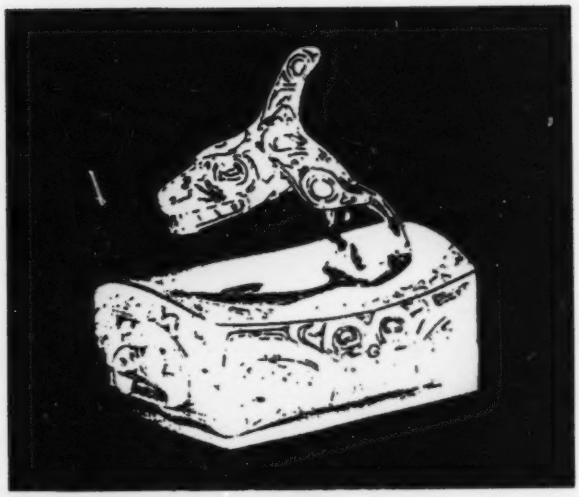
NORTHWEST COAST

Module 2

ANONYMOUS
REID, Bill

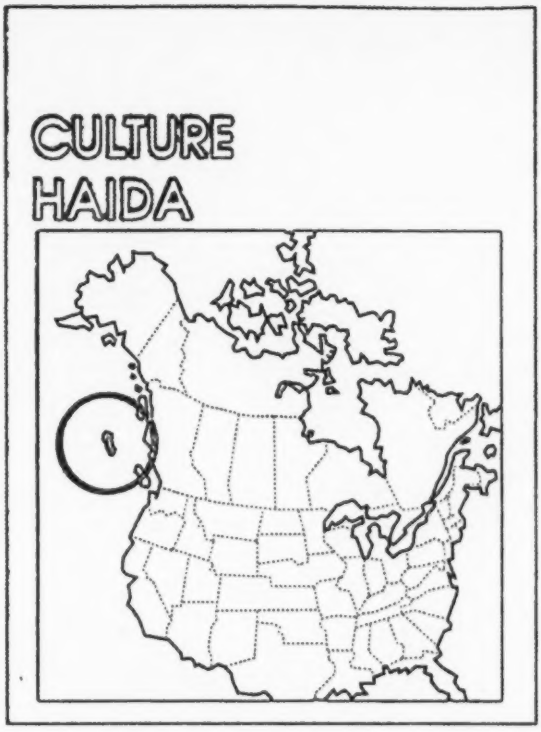


ANONYMOUS



REID, Bill

51



The Haida people live on the Queen Charlotte Islands off the coast of British Columbia, Canada. These islands are located in an area of heavy rain forest, rock and sandy beaches, and ocean. The waters are rich with marine life and provide an abundance of food sources. Since the Haida were dependent on the sea, they became master canoe builders and superb carvers. Their travels took them far and wide on hunting and fishing expeditions. Their travels also permitted them to visit mainland areas where they exchanged ideas and traded goods.

Haida artwork often recreated the deeds of ancestors as well as legends dealing with creatures such as eagles, ravens, salmon, bear, and killer whales. These creatures were used as clan crests to identify family groups. As a crest, the killer whale can always be recognized by several features — a rounded head with a large mouth and numerous teeth, a blowhole, dorsal and pectoral fins, and a tail with flukes. These features appear as oval, U-shaped, split U-shapes, and S-shaped designs on totem poles, storage chests, and masks. These same designs were also carved on argillite, a soft grayish-black stone material.

The use of metal such as gold or silver appeared in Haida artwork only in this century. Haida artists are using it to add to the growing variety which enriches their culture and gives it new life.

BIOGRAPHY
BILL REID
(1920 -)

Bill Reid is an internationally recognized Haida sculptor. He has successfully produced wood and metal sculptures for major public buildings and institutions. He has also carved large canoes and totems for the Haida people on the Queen Charlotte Islands in Canada. Some of his carvings recreate ancient stories of mythical creatures found in argillite sculpture. Much of Bill Reid's artwork shows the influences of ancient Haida designs combined with contemporary ideas and techniques.

Bill Reid's recent artwork uses gold and European jewelry techniques such as casting and soldering metals. In one of his gold sculptures, Bill Reid showed the power and freedom of a killer whale leaping into space. In this same piece of sculpture, he made a soldered gold container which was engraved on all sides with traditional stylized Haida designs. The idea of projecting forms into space and separating them from other sculptural parts is unusual in Haida art. Usually animals or other creatures are contained within a framed area.

Bill Reid has been very active in experimenting with all kinds of sculptural materials. His artwork has contributed to renewing the art of Northwest Coast aboriginal people and making it well-known throughout North America.

argillite - (AR - je -lite)
Haida - (HI - da)

NAME _____ DATE _____ CLASS _____

CLUE SHEET

BILL REID

How is Bill Reid's artwork new and different? Find the true statements which apply to his work. Put True or False (T or F) in the space provided.

1. _____ It is engraved on all sides.
2. _____ It shows a whale intertwined with other figures.
3. _____ It shows a sculpture contained within a framed area.
4. _____ It is made of argillite.
5. _____ It shows a whale as its primary focus.
6. _____ It is a carving.
7. _____ It shows both traditional Haida designs and modern ideas.
8. _____ It uses several metalworking techniques.
9. _____ It combines both low relief forms and sculpture-in-the-round.
10. _____ It clearly shows the power and freedom of the whale.

Write a paragraph using some of the above ideas and some of your own. Tell *how* Bill Reid's gold box is new and different from the traditional panel pipe.

REPRODUCTIONS

SOUTHWEST

ANONYMOUS — *HOPI DANCE WAND.* 1890
Wooden dance wand with Kachina figure. (L 61 cm / L 24 in)
HOPI CULTURE (ARIZONA, USA)
National Museum of the American Indian, NY

HARDIN, HELEN — *RECURRENCE OF THE SPIRITUAL ELEMENTS.* 1973
Acrylic painting of Kachina faces and masks.
(55.9 x 58.4 cm / 22 x 23 in)
SANTA CLARA PUEBLO CULTURE (NEW MEXICO, USA)
The Heard Museum, Phoenix, AZ

ANONYMOUS — *BOWL.* 1350 - 1400 A.D.
Polychrome ceramic bowl. (H 11.5 x D 24cm / H 4 1/2 x D 9 1/2 in)
ANASAZI CULTURE (ARIZONA, USA)
The Brooklyn Museum, NY

HOUSE, Conrad
LAYERED NIGHTS/ROAD OF SEPARATION. 1987
Ceramic plates with highway images and animals.
(H 35.5 x W 28 x D 3.8 / H 14 x W 11 x D 1 1/2 in)
NAVAJO/ONEIDA CULTURE (ARIZONA, USA)
Artist's collection

ARCTIC

ANONYMOUS — *MASK.* Circa 1885
Carved spirit mask with hand/paw attachments and circular hoops.
(H 31.8 cm / 12 1/2 in) — ESKIMO CULTURE (ALASKA, USA)
Lowie Museum of Anthropology, University of California Berkeley, CA

KIOKAN, Edward — *LOON MASK.* Circa mid 1900's
Carved loon mask with oval hoops and attachments.
(72 cm / 28 3/8 in) — ESKIMO CULTURE (ALASKA, USA)
Alaska State Museum, Juneau, AK

ANONYMOUS — *CLUSTER OF FACES.* 800 B.C.
Carved faces on antler.
(L 14.1 x W 3.9 x T 1.3 cm / L 5 1/2 x W 1 1/2 x T 1/2 in)
DORSET CULTURE (PRINCE OF WALES ISLAND,
NORTHWEST TERRITORIES, CANADA)
Royal Ontario Museum, Toronto, Ontario

AKPALIAPIK, Manasie — *RESPECTING THE CIRCLE.* 1980's
Double face cradled by owl. (52 x 7.14 x 40 cm / 20 1/2 x 28 1/8 x 15 3/4 in)
INUIT CULTURE (IKPIARJUK [ARCTIC BAY],
BAFFIN ISLAND, CANADA) Private Collection, Toronto, Ontario

EASTERN WOODLANDS

ANONYMOUS — *DRUM.* (n.d.)
Drum with painted birds. (D 23 x T 1.8 cm / D 9 x T 3/4 in)
OJIBWAY CULTURE (CANADA)
American Museum of Natural History, NY

BEARDY, Jackson — *REBIRTH.* 1976
Silkscreened geese. (63 x 75.5 cm / 24 3/4 x 29 3/4 in)
NORTHERN WOODLANDS
CREE CULTURE (MANITOBA, CANADA)
Department of Indian and Northern Affairs, Canada

ANONYMOUS — *BEADED BAG.* Circa 1800
Carrying bag with three-headed thunderbird.
(H 59 x W 19 cm / H 23 1/4 x W 7 1/2 in)
Woodlands (Great Lakes)
ODAWA CULTURE (GREAT LAKES, ONTARIO, CANADA)
Royal Museum of Scotland, Edinburgh

ODJIG, Daphne — *THE INDIAN IN TRANSITION.* 1978
Painted acrylic mural with thunderbirds and people.
(2.44 x 8.23 m / 8 x 7 ft) — Woodlands (Great Lakes)
POTAWATOMI / ODAWA CULTURE
(MANITOULIN ISLANDS, ONTARIO, CANADA)
Canadian Museum of Civilization, Hull, Quebec

PLAINS

ANONYMOUS — *CHEYENNE BUFFALO ROBE.* 1850 - 1875
Buffalo robe with horses and warriors.
(153 x 219 cm / 60 x 86 in) — CHEYENNE CULTURE (USA)
National Museum of the American Indian, NY

BOSIN, Blackbear — *PRAIRIE FIRE.* 1952
Casein paint on illustration board with horses, mounted warriors,
animals, and prairie fire. (61 x 86.5 cm / 24 x 34 in)
KIOWA/COMANCHE CULTURE (USA)
Philbrook Museum of Art, Tulsa, OK

ANONYMOUS — *ARAPAHO BUFFALO SKULL.* 1900 - 1920
Buffalo skull painted with red and black symbols
and stuffed with balls of grass. (40.5 x 61 cm / 16 x 24 in)
ARAPAHO CULTURE (USA)
National Museum of the American Indian, NY

POITRAS, Edward — *AS SNOW BEFORE THE SUN.* 1980
Mixed media sculpture. (29 x 71 x 48 cm / 11 3/8 x 28 x 18 7/8 in)
METIS CULTURE (SASKATCHEWAN, CANADA)
Musée de la Civilisation, Quebec City, Quebec

NORTHWEST COAST

ANONYMOUS — *TSIMSHIAN CHEST.* (n.d.)
Carved and painted bentwood box.
(L 57.5 x W 37.5 x H 39.2 cm / L 22 5/8 x W 14 3/4 x H 15 3/8 in)
TSIMSHIAN CULTURE (BRITISH COLUMBIA, CANADA)
Royal British Columbia Museum, Victoria, B.C.

VICKERS, Roy Henry — *THE FISHERMAN.* 1984
Silkscreen print of eagle transforming into a person.
(54 x 75 cm / 21 x 29 in) — TSIMSHIAN CULTURE
(KITKATLA, BRITISH COLUMBIA, CANADA)
Eagle Aerie Gallery, Tofino, B.C.

ANONYMOUS — *ARGILLITE PANEL PIPE.* Circa 1800
Carved argillite panel pipe. (H 30.7 x 7.7 x 1.8 cm / 12 1/2 x 3 x 5/8 in)
HAIDA CULTURE (QUEEN CHARLOTTE ISLANDS,
BRITISH COLUMBIA, CANADA)
Royal British Columbia Museum, Victoria, B.C.

REID, Bill — *HAIDA GOLD BOX.* 1971
Cast gold killer whale and engraved gold box.
(H 9 x L 9.9 x W 7.9 cm / H 3 1/2 x L 3 3/4 x W 3 1/8 in)
HAIDA CULTURE (QUEEN CHARLOTTE ISLANDS, BRITISH
COLUMBIA, CANADA) — Royal British Columbia Museum, Victoria, B.C.